

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: ENGL 203		Number of Credits: 3 <u>Course credit policy (105)</u>															
Course Full Title: Literature and Film Course Short Title: <i>(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)</i>																	
Faculty: Faculty of Humanities		Department (or program if no department): English															
Calendar Description: <p>Students will study literature in relation to film. Mutually illuminating analytical approaches to literature and film, and related vocabulary, will be explored, along with thematic and historical-contextual considerations.</p> <p>Note: This course is offered as ENGL 203 and MACS 203. Students may take only one of these for credit.</p> <p>Note: This course will be offered under different letter designations (e.g. C-Z) representing different topics. This course may be repeated for credit provided the letter designation differs.</p>																	
Prerequisites (or NONE):		(Any two 100-level English courses numbered ENGL 105 or higher), or (B or better in any 100-level ENGL class numbered ENGL 105 or higher), or (one 100-level English course numbered ENGL 105 or higher and one of [MACS 110 or MAC 130]).															
Corequisites (if applicable, or NONE):		NONE															
Pre/corequisites (if applicable, or NONE):		NONE															
Antirequisite Courses <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: MACS 203 Dual-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		Special Topics This course is offered with different topics: <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(Double-click on box to select it as checked.)</i> If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input checked="" type="checkbox"/> Yes, no limit <i>(The specific topic will be recorded when offered.)</i>															
Typical Structure of Instructional Hours <table border="1"> <tr> <td>Lecture/seminar hours</td> <td>30</td> </tr> <tr> <td>Tutorials/workshops</td> <td>15</td> </tr> <tr> <td>Supervised laboratory hours</td> <td></td> </tr> <tr> <td>Experiential (field experience, practicum, internship, etc.)</td> <td>0</td> </tr> <tr> <td>Supervised online activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td>Total hours</td> <td>45</td> </tr> </table>		Lecture/seminar hours	30	Tutorials/workshops	15	Supervised laboratory hours		Experiential (field experience, practicum, internship, etc.)	0	Supervised online activities		Other contact hours:		Total hours	45	Transfer Credit Transfer credit already exists: <i>(See bctransferguide.ca.)</i> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes Submit revised outline for rearticulation: <input type="checkbox"/> No <input type="checkbox"/> Yes <i>(If yes, fill in transfer credit form.)</i>	
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		Grading System <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit															
		Expected Frequency of Course Offerings: Every 2 years <i>(Every semester, Fall only, annually, every other Fall, etc.)</i>															
Department / Program Head or Director: Melissa Walter		Date approved: May 2018															
Faculty Council approval		Date approved: May 2018															
Dean/Associate VP: Jacqueline Nolte		Date approved: May 2018															
Campus-Wide Consultation (CWC)		Date of posting: September 14, 2018															
Undergraduate Education Committee (UEC) approval		Date of meeting: September 28, 2018															

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Learning Outcomes:

Upon successful completion of this course, students will be able to:

- Apply critical terms appropriately.
- Identify genre and the complexities involved in adaptation.
- Articulate the cultural, thematic and historical contexts of the films and literature studied.
- Analyze a film in terms of its 'language' (mise-en-scène/composition, montage/editing, sound, etc.)
- Identify the features of film production and their relationship to form, style and genre.
- Analyze the ways in which film communicates meaning and ideological messages to its audiences through cinematography, dialogue, performance, art direction, editing, music and sound design.
- Critically analyze film and literature.
- Articulate how literature and film evoke affective responses.

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods (*Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.*)

The course will involve lectures and seminars and may include guest lectures, presentations, screenings, field trips where relevant.

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials (*If more space is required, download Supplemental Texts and Resource Materials form.*)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Robert Stam	<i>Film Theory: An Introduction</i>	<input type="checkbox"/>	Wiley-Blackwell	2000
2. Wendy Lill	<i>The Glace Bay Miner's Museum</i>	<input type="checkbox"/>	Talon Books	2000
3. Thomas King	<i>Green Grass, Running Water</i>	<input type="checkbox"/>	Houghton-Mifflin	1993
4. Marie Clements	<i>The Unnatural and Accidental Women</i>	<input type="checkbox"/>	Talonbooks	2010
5. Margaret Atwood	<i>The Handmaid's Tale</i>	<input type="checkbox"/>	Anchor Books	1998

Required Additional Supplies and Materials (*Software, hardware, tools, specialized clothing, etc.*)**Typical Evaluation Methods and Weighting**

Final exam:	30%	Assignments:	20%	Field experience:	%	Portfolio:	%
Midterm exam:	20%	Project:	10%	Practicum:	%	Essay:	20%
Quizzes/tests:		Lab work:	%	Shop work:	%	Total:	100%

Details (if necessary):**Typical Course Content and Topics**

Literature and Film content will vary, and this content is one example:

Canada Imagined in Film

Week one- Introduction to key concepts in literary theory, film theory, and film production. Screen NFB short films *The Hockey Sweater* based on the short story by Roch Carrier and the short film *The Painted Door* based on the short story by Sinclair Ross. Discuss film as relevant to the Canadian imaginary and national issues. Reading: "The Hockey Sweater" and "The Painted Door"

Week two- Survey/overview of key films in Canadian film history, including concepts of mainstream and alternative films. Discussion of genre and film reception including *My American Cousin* by Sandy Wilson and Alanis Obomaswin's film *My Name is Kahentiiosta*

Weeks three and four- Focus on structure. Screening and analysis of *The Handmaid's Tale* based on the novel by Margaret Atwood. Write a review. Reading: *The Handmaid's Tale*.

Week five- Documentary. Discuss the Massey Report, Canada Council and its role in film production in Canada. Screening and analysis of Marie Clement's *The Road Forward*. Read key statements from the *Native Voice*. Discuss film, indigeneity and social justice issues. Short assignment due (review)

Week six- Film production. Screening and analysis of film *The Life of Pi*- consider the effects of computer-generated images and the impact of structure, point of view and production. Possible field trip to a film set or Vancouver film school. Small assignment based on student observations. Reading: *The Life of Pi*.

Week seven- Comparative analysis including short assignments on the critical essays on the films we have analyzed in the course. (mid-term exam)

Weeks eight and nine- Adaptation. Read Wendy Lill's play *The Glace Bay Miner's Museum* and screen the film by Canadian Director Mort Ransen, *Margaret's Museum*. Discuss and analyze the film as adaptation. Prepare outline for student essays.

Weeks ten and eleven- adaptation and alternative cinema. Read and analyze the play *The Unnatural and Accidental Women* by Marie Clements. Screening of alternative film Carl Bessai's *Unnatural and Accidental Women*. Consider the point of view, character

development and narrative structure and consider film as a way to address injustice. Student peer evaluation of essays.

Week twelve- Student essays due. Read and analyze Thomas King's novel *Green Grass, Running Water*. Consider the narrative structure of this novel, character development and the point of view. Discuss the importance of the film at the centre of the novel and the purpose and effect(s) of the inversion of the Western genre at the centre of this novel.

Week thirteen- Finish discussion and analysis of King's novel. Students prepare short assignments based on the novel and consider how it is linked with the other course material. Review in preparation for the final exam. Quiz on terminology.

Coursepack to include:

Roch Carrier, "The Hockey Sweater;" Sinclair Ross, "The Painted Door" (from anthology on Canadian literature); selections from *Native Voice*; selections from The Massey Report.

Other films for consideration:

Atanarjuat: The Fast Runner- by Inuit director Zacharius Kunuk

The English Patient based on adaptation of the novel by Michael Ondaatje

Crash by David Cronenberg

Better than Chocolate by Peggy Thomson and Sharon McGowan

Indian Horse, dir. Stephen Campanelli